



SERIAL 51

-KINGA'

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INCIDENTAL MUSIC	***	PETER HOWELL
GRAM OP	***	ANDY STACEY
CAMERAMAN	***	
ASSISTANT	***	
SOUND RECORDIST	***	
ASSISTANT	***	
FILM EDITOR	***	
VT EDITOR	***	STEVE MURRAY

1ST TRANSMISSIONDURATION

24'17"

PROGRAMME NO

50/LDL D204A

Spool: L09440  
L0 9438



DEPARTMENT	RAMA SERIES/SERIALS	From	JOHN NATHAN-TURNER	
PRODUCER OF		'DOCTOR WHO'		
Script Editor		ERIC SAWARD	Project No.	50/LDL D202L
Title of Play, Series episode or Serial		'KINDA'	(5Y)	Duration
Author (and Translator)		CHRISTOPHER BAILEY	Dramatised/ Adapted by	
Director (if known)		PETER GRIMWADE	Rec. Wk. & Day (if known)	30 & 32
Studio		TC8 & TC1	TX Week & Day (if known)	30: Wed, Thur, Fri 32: " " "
Approx. No. & type of Sets		Cast * Large (20 plus) / Medium / Small (6 minus)		
TYPE OF DRAMA		Modern or Period (give date)		
Comedy, Drama, Suspense, Thriller, etc.		Science fiction adventure		

# BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The DOCTOR and party arrive on the planet of DEVA LOKA. NYSSA is ordered to rest while the DOCTOR, ADRIC and TEGAN explore the planet. First they discover the Windchimes, a place of meditation used by the KINDA; then the Total Survival Suit (TSS) which activates itself escorting the DOCTOR and ADRIC (TEGAN is left dreaming at the Windchimes) to the fortified Dome of an expeditionary team. SANDERS, the leader, believes the KINDA are responsible for the disappearance of several of his men and, as a reprisal, has taken two KINDA hostages. TODD, the science officer, argues the KINDA's innocence, also believing them to be telepathic and more intellectual than they appear. HINDLE, the security officer, has become unhinged by events and oscillates between manic aggression and cowardly submission.

Meanwhile, TEGAN is dreaming some very strange dreams, in which she meets the evil manifestation of a MARA, whose main preoccupation is to experience life through her mind.

(SANDERS decides to search for his missing crew members leaving HINDLE in command. SANDERS meets PANNA, the wise woman of the KINDA tribe, and her young companion KARUNA. The women present him with a very unusual box.

Back at the Dome, HINDLE has completely flipped. Fearing an imaginary attack from the KINDA, he has imprisoned the DOCTOR and TODD and ordered the Dome's self-destruct charges made ready. SANDERS returns to the Dome a changed man. With him he brings the box which he gives to HINDLE. Fearing a trap, HINDLE orders the Doctor to open it. This he does and the Dome is filled with beautiful images of life on DEVA LOKA. During the confusion, the DOCTOR and TODD escape.

Tiring of TEGAN, the MARA has now entered the mind of ARIS, a mute, KINDA male and learned the prophesy that such a male will gain voice (only certain female members of the tribe speak) and lead the KINDA tribe in a great war. This very much appeals to the evil MARA.

The DOCTOR and TODD find their way to PANNA's cave and also learn of the prophesy and PANNA's concern that it is about to be fulfilled. In a vision PANNA shows what is to come: the total destruction of the

continued ...

OTHER POINTS (e.g. names of leading artists if known)

(STORY 3 IN TRANSMISSION ORDER)

Starring PETER DAVISON as the DOCTOR, MATTEW WATERHOUSE as ADRIC, JANET FIELDING as TEGAN & SARAH SUTTON as NYSSA.

Guest stars: RICHARD TODD as SANDERS, NERYS HUGHES as TODD & MARY MORRIS

PRODUCER'S SIGNATURE:

Date:

as PANNA

*John Nathan-Turner*  
John Nathan-Turner

19.6.81

Blue Copy = BBC 1

Gold Copy = BBC 2



KINDA tribe through a war ARIS/MARA will declare on the Dome. During the vision PANNA expires.

At the Dome, HINDLE now awaits a real attack, while ADRIC tries frantically to escape.

The DOCTOR collects TEGAN from the Windchimes and learns of her dream, KARUNA confirming the danger of dreaming alone at such a place as it allows evil to pass through the dreamer to DEVA LOKA. TEGAN has been the unsuspecting gateway for the MARA.

ARIS/MARA prepares an attack, having convinced the KINDA he is the fulfilment of the prophesy. The TSS comes from the Dome, but instead of a battle, TRICKSTER, the KINDA's jester, performs an amazing dance around the Suit, confusing the operator and causing it to overbalance. The Suit is opened and ADRIC is found; he had used the TSS to escape. During TRICKSTER's dance, ADRIC had accidentally fired a gun built into the Suit and wounded ARIS/MARA, who has limped away into the forest.

The DOCTOR rushes into the Dome and with TODD's help prevents HINDLE setting off his explosives. He then goes after ARIS/MARA trapping him in a ring of mirrors, causing the MARA to leave ARIS and return to his own world.

At TODD's insistence, plans to colonise the planet are dropped. The KINDA are to be left in peace.)

"DOCTOR WHO"

SERIAL 5Y

EPISODE 3: 'Kinda'

by

Christopher Bailey

TELECINE 35mm (38") S.O.F.

SUPOSE

Opening  
Titles:

T/J SLIDES

1. KINDA
2. by Christopher Bailey
3. Part Three

END TELECINE 35mm

REPRISE:- (FROM EPISODE 2 Scene 28)

CU BOX

M.3s SANDERS/DOC/  
TODD

(THE DOCTOR,  
TODD AND  
SANDERS IST,  
WITH THE BOX  
ON THE FLOOR,  
IN THE MIDDLE  
OF THEM)

Music

(00'04")

THE DOCTOR: (URGENTLY TO  
SANDERS) Where did you get  
the box?

SANDERS: (VAGUELY) What? ...  
It was given to me.

THE DOCTOR: But by whom?

SANDERS: Someone.

TODD: There could be anything  
in it.

THE DOCTOR: Yes, I know. (TO SANDERS)  
Sanders. Do you know what's in the  
box?/

CU SANDERS



SANDERS: I ... No ... I  
can't remember./

3s SANDERS/DOC/TODD

(HINDLE'S FACE  
IN THE TV EYE  
IS JOINED BY  
ADRIC)

BCU HINDLE

HINDLE: You in there.

(THE DOCTOR LOOKS  
TOWARDS HINDLE)

You, Doctor, Open the box.

THE DOCTOR: I don't think  
that would be very wise.

HINDLE: Open it.

TODD: You're mad. We don't  
know what's in it./

C.2s ADRIC/HINDLE  
with TODD/DOC/SANDERS  
on screen

HINDLE: Open it and find out.

3s SANDERS/DOC/TODD

THE DOCTOR: It could be very dangerous.

HINDLE: Open it. Or I'll have  
you shot.

Music

TODD: Don't! It could kill us.

THE DOCTOR: (TO TODD) Unfortunately  
so could Hindle./

MCU scanner

MCU DOC

CU TODD

(THE DOCTOR  
STARTS TO  
UNFASTEN THE  
BOX)

MCU box

TODD: (SCREAMS) No!

BCU TODD

BCU DOC

END OF REPRISE

DOCTOR WHO

SERIAL 51

EPISODE 3: 'Kinda'

by

Christopher Bailey

SLIDE 35mm

(38") S.O.P.

SUPOSE CAM

Opening  
Titles:

T/V SLIDES

1. Kinda

2. by Christopher Bailey

3. Part Three

END TELECINE 35mm

END TELECINE 35 mm

(REPRISE)

2A 5A 3A

(38) 5 A 1. INT. DOME: THE GUARDROOM. DAY.  
3s SANDERS/DOC/TODD

(39) 2 A  
MCU doll in TODD's  
hands

(40) 5 A  
3s SANDERS/DOC/TODD

(THE DOCTOR OPENS  
THE BOX.

A SMALL CRUDE 'GREEN  
MAN' JACK-IN-THE-  
BOX DOLL POPS UP  
AND GRINS AT THEM,  
NODDING.

SANDERS LAUGHS.  
TODD AND THE DOCTOR,  
AFTER THE INITIAL  
SURPRISE, JOIN IN)

TODD: (SMILING) Oh, Oh, Oh.  
Is that it?

(TAKING DOLL OUT OF  
BOX)

Music  
(Cont.)

(00'13")

3 next



THE DOCTOR: (SMILING) Well we've established one thing.

TODD: (SMILING) What?

THE DOCTOR: (SMILING) The Kinda have a sense of humour.

(41) 3 A  
MCU Scanner  
+ HINDLE

(HINDLE IN THE TV EYE. FRANTIC)

HINDLE: What's happening? What's funny?

(42) 5 A  
3s SANDERS/DOC/TODD

THE DOCTOR: Absolutely Nothing.(STOPS) Wait - !

Tighten to CU box

Music

(THE BOX EMITS A SINGLE PURE, SUSTAINED SOUND.

(43) 2 A scanner going out  
(44) 3 A light going out  
M2s ADRIC/HINDLE with 3s on screen  
CU DOC

INS. CENTRAL ROOM  
ALL THE ELECTRICS ADRIC: The power's failing!  
FLICKER AND CUT OUT. THE LIGHTS, THE TV EYE, THE LOCK TO THE CELL DOOR.

(47) 5 A  
CU lock.  
zoom out to  
3s DOC/TODD/  
SANDERS

THE DOOR, RELEASED, SWINGS OPEN.

THE SCENE IS NOW DAYLIT, THROUGH THE WINDOW)

Track back and crane up to reveal cage as door opens.  
See DOC & TODD come out.

TODD: I don't believe it. This is impossible. As a scientist I find myself simply unable to believe... Doctor?

THE DOCTOR: (FINGER TO LIPS) Ssssh.

3 next

Music  
(Cont.)

(48) 3 A  
BCU DOCTOR

(THE SOUND CHANGES.  
THE TINKLING OF THE  
WINDCHIMES IS THE ROOT OF  
THE NEW SOUND - PERHAPS  
JUST A HINT OF THREE  
BLIND MICE IN THERE  
SOMEWHERE.

(49) \_\_\_\_\_  
BCU TODD

\_\_\_\_\_  
BCU DOCTOR

CLOSE IN ON THE  
DOCTOR'S FACE UNTIL  
OUR SCREEN IS  
MOSTLY HIS EYES)

He starts to "exper-  
ience" and then wakes  
up.

Defocus as  
directed

\_\_\_\_\_  
BCU TODD (as Doctor)

Defocus as directed





Music  
(Cont.)

2. CU THE DOCTOR'S EYES

LS Forest

(THE MUSIC.

LS group of Kinda

PROJECTED ONTO HIS  
EYES, FRAGMENTS OF  
LIFE ON DEVA LOKA,  
EACH AS SEEN FROM  
THE POV OF ONE OF  
THE KINDA.

MLS PANNA beckoning

MIX FROM ONE TO THE  
NEXT. THE OVERALL  
FEEL, CALM, GREEN  
AND SUNLIT.

Kinda woman and baby

MLS KARUNA beckoning

PANNA AND KARUNA  
STAND TOGETHER IN  
THE CAVE MOUTH STARING  
STRAIGHT AT THE  
CAMERA. THEY  
BECKON.

2s PANNA/KARUNA

THE MUSIC STOPS)

(01'34")

PANNA

2A 5A 3A

(50) 5 A 3. INT. DOME: THE GUARDROOM. DAY.  
2s DOC/TODD fgd  
see SANDERS in bgd

(THE DOCTOR IS THE  
FIRST TO RETURN TO  
HIS SENSES.

SANDERS SITS  
OVERWHELMED. TODD  
OPENS HIS EYES.  
THE JACK-IN-THE-  
BOX DOLL SEEMS TO  
GRIN)

THE DOCTOR: I think it's safe to  
assume we all three had the  
same experience. (TO TODD)  
How do you feel?

50a TODD: Fine./  
MCU DOC

(51) 2 A THE DOCTOR: Not different?  
MCU TODD

(52) 3 A TODD: No. What happened?  
MCU DOCTOR

THE DOCTOR: Somehow the box  
linked us up with the Kinda.  
We were seeing the world  
through their eyes./

(53) 5 A  
3s DOC/SANDERS/TODD  
Go with DOC & TODD: It's certainly affected  
tighten to Sanders.  
low C. 2s SANDERS/DOC.

Pan L with DOC THE DOCTOR: (LOOKING AT SANDERS) Yes, it's  
as he leaves & Shock. He'll be alright.  
track in to steps (GETTING TO HIS FEET) Come on.

2 next

TODD: Where?



THE DOCTOR: You were right.  
This is no planet of primitives,  
and the answer's out there.  
In the forest. Come on.

Music

(INDICATING THE NOW  
OPEN DOOR)

(SHE GETS TO HER  
FEET)

(54)

2

A

M2s SANDERS /TODD

Leave the box.

As TODD leaves  
MCU SANDERS

(A LAST LOOK AT  
SANDERS. THEN  
SHE FOLLOWS THE  
DOCTOR OUT.

SANDERS IS LEFT.  
HE MIGHT BE  
WEEPING)



Music

--	--

HINDLE SHOUTING  
AND SCREAMING TRAPPED)

$$(00 \mid 10^n)$$

TODD: What about Adric?

THE DOCTOR: He'll be alright.  
He's very resourceful. Quickly!

(THE LIGHTS COME  
ON. THE AIRLOCK  
STARTS TO CLOSE  
AS POWER IS RESTORED)

[illegible]



701

4

B

5. EXT. OUTSIDE DOME. DAY.

LS DOC/TODD  
thru bush

Pan them R

(THE DOCTOR AND  
TODD EMERGE AS  
THE OUTER DOOR  
SHUTS BEHIND THEM)

TODD: Which way?

THE DOCTOR: (NO IDEA) Has  
anybody ever told you you ask  
a lot of questions?

TODD: (PRIMLY) It's my  
training. I'm a scientist.

THE DOCTOR: <sup>Yes</sup> /So you are.

TODD: Well?

THE DOCTOR: (POINTING AT  
RANDOM) That way!

TODD: Are you sure?

THE DOCTOR: Come on.

1A 2C

516. 1 A 6. EXT. FOREST. THE WINDCHIMES. DAY.

High LS ARIS  
with tree fgd  
Crane down as ARIS  
comes fwd. See  
him break branch.

(IN THE BACKGROUND,  
TEGAN SITS, CROSS-  
LEGGED, EYES CLOSED,  
AS BEFORE.

IN THE FOREGROUND,  
ARIS (DUKKHA) IS  
EXERTING ALL HIS  
STRENGTH BREAKING  
A LARGE BRANCH OFF  
A TREE, GRUNTING  
AND SWEATING FROM  
THE EFFORT.

He exits R

Music

517. 2 C  
TEGAN & branches fgd  
MLS ARIS as he enters  
L. Hold his move fwd

FINALLY - HE SUCCEEDS.  
IT IS QUARTERSTAFF  
SIZED, THE SPLINTERED  
END PROVIDING A  
CRUDE POINT.

HE IS PLEASED  
WITH IT.

AT HIS FEET, A  
BUNDLE OF SMALLER,  
THINNER BRANCHES,  
AND SOME LENGTHS OF  
CREEPER.

HE NOTICES THE SNAKE  
TATOOED ON HIS ARM  
AND WRAPS CREEPER  
AROUND TO CONCEAL IT.





2C 4E

Music  
(Cont.)

583

2      C      7. EXT. FOREST. WHERE TWO PATHS CROSS. DAY.  
M. 2s DOC/TODD  
as they approach

TODD: Which way now?

(00'29")

(THE DOCTOR IS OUT  
OF BREATH, LOOKS  
AT THE CHOICE IN  
FRONT OF THEM)

THE DOCTOR: Yes.

TODD: Yes what?

THE DOCTOR: We're lost.

TODD: Where, precisely, were  
we heading?

Well  
THE DOCTOR: / I thought the cave  
in the Dream.

TODD: You're sure that exists?

Oh  
THE DOCTOR: / Absolutely.

TODD: So where do we go from  
here?

(THE DOCTOR TAKES  
ADRIC'S COIN OUT  
OF HIS POCKET)

THE DOCTOR: Tell you what, we'll  
toss for it.

...cont.

4 next

THE DOCTOR: (Cont.) Heads  
this way. (POINTING) Tails  
that. (POINTING) ... Heads.

(HE SPINS THE COIN)

TODD: Tails!

(DISTRACTED, THE  
DOCTOR DROPS THE  
COIN)

THE DOCTOR: Tails!



2B 3C 1C 4C

8. INT. DOME. CENTRAL ROOM. DAY.

2s ADRIC/SANDERS with  
Kinda in bgd

(HINDLE'S SWIVEL  
CHAIR FACES THE  
SCANNER. A KINDA  
ATTENDS IT.

IT HAS ITS BACK  
TO US AND TO ADRIC,  
AND THE OTHER KINDA,  
WHO HAVE RETURNED  
WITH SANDERS)

ADRIC: I've found Mr.  
Sanders sir. The other two  
must have left him behind ...  
I've also found the box.

(OOV)

HINDLE: /I don't want to see  
it.

(194)      1      C  
Table fgd  
2s HINDLE/ADRIC  
as ADRIC puts  
down box

(ADRIC PLACES IT  
NEAR THE SCREEN)

ADRIC: Sir, if I could have your  
permission ...  
that I could go and look for them.

(195)      3      C  
MCU ADRIC

HINDLE: Not outside?

(196)      1      C  
M. 2s HINDLE/Kinda as  
chair turns

ADRIC: No. (NO REACTION) But  
If you thought, ...?

(THE KINDA TURNS  
THE CHAIR ROUND  
ON ITS SWIVEL,  
TO FACE THEM. AND  
US.

HINDLE SITS CURLED  
UP IN IT, KNEES DRAWN  
UP AND THE MANUAL  
CLUTCHED TO HIS CHEST)

2 next

(197) 2 B  
3s HIND/SAND/ADRIC  
HINDLE: It's all in here you know. (MEANING THE MANUAL) The whole of life. Everything. You just have to know where to look.

ADRIC: I don't know what ...

HINDLE: (QUIETLY) Silence. Listen

SANDERS: ... shush.

(198) 1 C  
MCU HINDLE  
HINDLE: You too, old man. Listen. (READING) 'Emergency Class five(b).' If, in the opinion of the Officer designated SR Security, a situation should develop, where a threat to the territorial integrity of the Dome will ... could, or might, extend to a threat to the security of Home World itself, then Emergency Class five(b) shall be declared. The procedure, implementation immediate, shall be in two phases. Phase One. The preparation, priming, and location of explosive devices, sufficient to render the Dome and its Contents to their base chemical constituents. /

(199) 3 C  
M.2s SAND/ADRIC

(200) 1 CU HINDLE  
200a 2s reaction  
200b ab.  
(201) 3 C. 2s SAND/ADRIC  
Phase Two ...'

ADRIC: But all I want ...

(202) 1 BCU HINDLE  
HINDLE: But don't you see. Then we'll be safe forever and ever. Outside will never get in. Don't you see!

(203) 3 C. 2s SAND/ADRIC



3B 5F 2D 1B 4B/A/C

586      4      B      9. EXT. FOREST. WHERE TWO PATHS CROSS. DAY.

2s DOC/TODD

(THE RUSTLING CONTINUES)

Pan R with TODD

DOC X's.

TODD: Doctor, there's something following us.

Pan TODD R to

2s with DOC

THE DOCTOR: Nonsense. (PAUSE)

There's something following us.

587

5

F

3s Doll/TODD/DOC

as Doll pops up.

Hold TODD's  
move fwd.

TODD: (IGNORING THIS)

Come out of there, whatever you are.

See TRICKSTER  
come up between  
them.

Zoom in

(A 'GREEN MAN'  
STICK DOLL POPS  
ITS HEAD OUT AND  
GOGGLES AT THEM.  
HE IS JOINED, A  
MOMENT LATER, BY THE  
FACE OF TRICKSTER,  
THE DOLL'S MANIPULATOR.

TRICKSTER - A KINDA  
MALE DRESSED IN GREEN,  
TWIGS ETC. RESEMBLES  
THE 'GREEN MAN' JACK-  
IN-THE-BOX DOLL. A  
CLOWN, A GYMNAST, A  
PANTOMIME.

588

4

B

C. 2s TODD/DOC as  
they turn

THE TWO FACES BOGGLE  
AT THE SIGHT OF THE  
DOCTOR, AND TODD,  
THEN TURN TO EACH

589

2

D

LS Kinda coming  
from trees

OTHER TO CHECK THAT  
THE OTHER IS SEEING,  
THEN TURN BACK QUICKLY  
TO CHECK THAT THE  
DOCTOR AND TODD ARE  
STILL THERE. THEN  
ARE MOCK-SCARED AND  
POP BACK OUT OF SIGHT.

4 to A

1 next

Music

Music  
(Cont.)

TODD TURNS TO THE  
DOCTOR. IS ABOUT  
TO SPEAK, BUT THE  
DOCTOR STOPS HER  
AND POINTS)

590                   1           B                   THE DOCTOR: (WHISPERS) Look!/  
                                 HLS TODD/DOC &  
                                 Kinda approaching (SUDDENLY, ON ALL

591                   4           A                   FOREST, AND STAND,  
                                 C. 2s TODD/DOC           AT A DISTANCE,  
   SILENT AND WATCHING.  
   THERE ARE MAYBE  
   TWENTY OF THEM, AND  
   OF ALL AGES: MEN,  
   WOMEN, CHILDREN,  
   BABES IN ARMS.

KARUNA, AMONGST  
THEM)

592                   2           D                   TODD: So many of them. They  
   normally ~~only~~ only associate  
   in groups of three and four.  
                                 3s TODD/TRICKSTER/DOC  
                                 as TRICKSTER jumps out

(TRICKSTER SPRINGS  
OUT ON THE PATH  
IN FRONT OF THEM.  
A MOCK AMBUSH.  
HE STANDS, KNEES  
BENT IN A LUDICROUS  
PARODY OF AGGRESSION  
AND THREAT. LUDICROUS,  
NOT LEAST, BECAUSE  
HE IS FACING DIRECTLY  
THE WRONG WAY: HE  
HAS HIS BACK TO THEM.

593                   4           A                   HE DOUBLE TAKES THE  
   FACT THAT THEY ARE  
   NOT THERE, WHERE HE  
   'EXPECTED', LOOKS  
   CAUTIOUSLY TO LEFT  
   AND RIGHT, NO, THEN  
   QUICKLY TO CATCH THEM.  
                                 MS TRICKSTER  
                                 as he turns

(2 next)



Music  
(Cont.)

NO, THEN TRICKSTER  
LOOKS ONE WAY, HIS  
DOLL AT THE SAME TIME  
LOOKING THE OTHER.  
NO, THEY CONFER. HE  
IS 'PUZZLED'.

THEN HIS DOLL, VERY  
VERY CAUTIOUSLY COMES  
UP AND PEEPS OVER HIS  
SHOULDER, SEES THEM,  
AND IS STARTLED.  
REPEAT TO CHECK.

TRICKSTER TURNS ROUND  
TO FACE THEM: 'THE  
ENEMY'. HE CROUCHES  
AGGRESSIVELY. LOSES  
HIS NERVE, IS STIFFENED  
IN HIS RESOLVE BY HIS  
DOLL, RESUMES THREATENING  
STANCE AND ADVANCE ON  
THE DOCTOR AND TODD)

594                    2                    D  
   C.2s TODD/DOC

TODD: (SLIGHTLY WORRIED)  
Doctor!

594a                    MCU TRICKSTER

THE DOCTOR: (SMILING)

Culturally non-hostile, didn't you  
say.

595                    1                    B  
   High 3s: TRICK/TODD/DOC  
   & Kinda

(THE KINDA ARE SMILING.

TODD IS STILL DOUBTFUL.

TRICKSTER'S ADVANCE  
IS NOW HALTED BY THE  
FACT THAT, TO HIS  
'BEWILDERMENT', ONE  
OF HIS FEET IS STUCK  
IN IMAGINARY MUD.  
HE TRIES TO FREE IT,  
WHILST KEEPING UP THE  
MENANCING 'FRONT'. NO.  
NO. ABANDONING FRONT  
FOR ONE LAST SUPREME  
EFFORT HE GETS HIS  
FOOT FREE, THE IMPETUS  
CAUSING A SPECTACULAR  
PRAT FALL, HIM LANDING  
IN A HEAP AT THEIR FEET.

Music  
(Cont.)

THE DOCTOR, SMILING,  
EXTENDS HAND TO HELP  
TRICKSTER TO HIS FEET.

598

4

A

CU TRICKSTER

ALL THE KINDA ARE  
SMILING. SO IS TODD.

TRICKSTER PASSES HIS  
HAND IN FRONT OF HIS  
FACE TWO OR THREE  
TIMES: VICIOUS SNARLING  
MENACE, NEUTRAL, VSM,  
NEUTRAL)

599

2

D

3s. TRICK/TODD/DOC

THE DOCTOR: (cont) Yes.  
We take the point. Don't  
we? (TO TODD)

4 next.

(00'54")

(Onto page 19)

					Music (Cont.)
600	4	A	MCU TRICK. & doll	TODD: Yes, of course. The clown stroke jester is a familiar figure, anthropologically speaking. He diffuses	
601	2	D	3s TRICK/TODD/ DOC	potential sources of conflict through mockery and ridicule./ Don't you?	(00'10")
			MCU TRICKSTER	(TRICKSTER AND DOLL, NOT UNDERSTANDING A WORD, HAVE NEVERTHELESS BEEN LISTENING THEATRICALY. TAKEN ABACK TO BE ADDRESSED DIRECTLY, THEY LOOK TO ONE ANOTHER. SHRUG THEN TURN BACK POLITELY, ONE NODDING ASSENT, ONE SHAKING HIS HEAD.	
			3s a.b.	SO TRICKSTER SETTLES ON A GRIN OF BROAD GOOD WILL, STEPS BACK, INDICATING IT'S THE DOCTOR'S TURN. THE KINDA WAIT EXPECTANTLY)	
				TODD: Your turn.	
				THE DOCTOR: Well I don't know ... What - oh yes. (REMEMBERS ADRIC'S COIN) Wait a minute.	
602	4	A	MCU TRICKSTER & DOC's hands	(SHOWS TRICKSTER THE COIN, CONCEALS IT - IN FIST. OFFERS CHOICE, NO. OTHER HAND THEN, NO. WHERE THEN, BOTH HANDS, NO. HE'S DONE THE TRICK PERFECTLY, TRICKSTER AMAZED)	Music
603	1	B	Group shot	(ABSOLUTELY DELIGHTED, TO TODD) It's all quite simple really. Just a, just a matter of practise. Your turn.	(00'10")



(THE DOCTOR PRODUCES  
COIN FROM BEHIND  
TRICKSTER'S EAR.

4 to C

THE DOLL LOOKS THERE  
TO SEE IF THERE ARE  
MORE COINS HIDDEN  
THERE.

THE KINDA, SMILING,  
APPLAUDING, PRESS  
FORWARD. THE ICE  
BROKEN.

SUDDENLY:)

ARIS: Stop.

Music

(ARIS (DUKKHA) STANDS  
THERE: A MENACING  
SILHOUETTE OF A  
WARRIOR. HE CARRIES  
HIS SHARPENED QUARTER-  
STAFF.

604

4 C  
Low MS ARIS

605

1 B Seize them. Seize the Not-We./  
M.2s DOC/TODD  
with Kinda  
passing

TODD: (TO THE DOCTOR) I  
think he means us.

THE DOCTOR: I thought you  
said the Kinda have no  
voice.

TODD: They don't.

4 next

THE DOCTOR: Well, he certainly  
seems to.

Music  
(Cont.)

606      4      C      TODD: (POINTING)  
Look ... They're as surprised as we are.)

LS KARUNA, pan her to 2s with ARIS      (THE KINDA ARE ASTOUNDED. THEY LOOK TO KARUNA, THE LITTLE GIRL, WHO STEPS FORWARD FROM AMONGST THEM)

It's  
DOCTOR:/ The girl from the dream.

TODD: That's ridiculous.

607      1      B      MC 2s DOC/TODD      ARIS: I have spoken. The widen to HLS      Not-We must be killed.  
KARUNA/ARIS & Kinda

609      2      D (crabbed R)      KARUNA: (HOLDING OUT HAND)  
MCU ARIS      Aris!/  
610      4      MCU KARUNA  
611      2      MCU ARIS  
612      4      ARIS: No./  
CU KARUNA

613      2      CU ARIS      KARUNA: I must read your mind/  
614      4      CU KARUNA      You have Voice./ How can this  
615      2      be?/  
MS ARIS

616      4      ARIS: No. Forbidden./  
MS KARUNA

2s as Old Man moves in      (AN OLDER KINDA STEPS FORWARD AND TOUCHES HER SHOULDER. SHE 'LISTENS')

617      "Yes ... it must be so. The prophecy"

(01'15")

		Crane up as Kinda gather round and DOCTOR moves fwd	<u>THE DOCTOR:</u> The Prophecy?	
616a		<u>MCU KARUNA</u>	<u>KARUNA:</u> The Prophecy teaches that, at the Beginnings of Things, when the Not-We are come a Man will arise, from Among-We, who has the gift of Voice, and so must be obeyed./	
618	<u>2</u>	<u>D</u> Low MS ARIS		<u>Music</u>
619	<u>1</u>	<u>B</u> Group shot	<u>ARIS:</u> I am he! I have spoken. <u>Sieze them!/(</u>	
			(KARUNA TO KINDA WHO PRESS FORWARD)	
			No <u>KARUNA:</u> / Wait. We don't know. Only the Wise Woman knows. Aris has been sick. Perhaps it's his sickness that speaks. The Wise Woman told me to bring the Not-We to her cave. This I must do./	(00'18")
620	<u>5</u>	<u>F</u> KARUNA moving fwd		
			(TO THE DOCTOR AND TODD)	
			Quickly. Follow me!	
			<u>THE DOCTOR:</u> Gladly./	<u>Music</u>
			<u>ARIS:</u> <u>Stop them.</u>	
			(BUT THEY HAVE ALREADY GONE)	
622	<u>2</u>	<u>D</u> 2s TRICKSTER/ARIS		



[REDACTED]

2B    5D    3D  
         4B

Music  
(Cont.)

(204)    5    D    10. INT. DOME. THE CENTRAL ROOM. DAY.

Low C. 3s HINDLE,  
SANDERS with ADRIC  
in bgd

(SANDERS, TOOLS  
AROUND HIM, IS JUST  
COMPLETING THE  
ASSEMBLY OF THE  
MASTER DETONATOR  
SWITCH.

HINDLE, LEANING  
FORWARD IN CHAIR,  
SUPERVISING.

ADRIC STANDS APART)

(00'08")

SANDERS: (STANDING UP) There. That  
should do it.

HINDLE: Are you sure?

SANDERS: Yes. Y'see the  
master detonator here triggers  
six explosive charges placed  
in a pattern of two over-  
lapping equilateral triangles  
on the Dome Wall. That way  
you guarantee ZMI.

HINDLE: (TO ADRIC) Zone  
of Maximum Impact. (DELIGHTED)  
Which is right here in this  
room.

SANDERS: Yes -- or more accurately ...

HINDLE: (EAGERLY) Yes.

SANDERS: Just about where  
you're sitting.

HINDLE: (DELIGHTED) Excellent.  
That'll surprise them, won't it./

(205)    4    B

MS ADRIC in doorway  
see HIND/SAND in bgd

25 -

ADRIC: Surprise who?

HINDLE: Anybody, anything,  
at any time tries to get in here  
and ... Boom. We blow our-  
selves to bits. Perfect  
defence.

Music

Pan ADRIC R  
twds dome. See SANDERS: Boom, yes. Of course, the TAD  
Kinda 2 move in is more difficult to  
Pan him L to door quantify. Perhaps thirty  
square miles.

ADRIC: (HOPING HE'S WRONG)  
TAD? Total Area of, of Devas-  
tation?

(207) 5 D  
3s HIND/ADRIC/SAND

(00'10"

See Kinda  
move fwd

SANDERS: (MATTER OF FACT)  
Right. (TO HINDLE) Where  
do you want this?

(THE DETONATOR SWITCH)

BCU HINDLE

HINDLE: Hold it there.

BCU KINDA

(HE LOOKS AT A KINDA  
WHO GOES OVER AND  
STANDS NEXT TO IT.  
READY)

Music

(00'03"

MCU HINDLE  
as he rises

I wish to announce that  
Phase 5(b), defence of the  
Dome, is now complete.

3s HINDLE/ADRIC/SANDERS

ADRIC: (HARDLY DARING TO ASK)  
What now?

HINDLE: Now? Well, now  
We can relax. And enjoy our-  
selves.

(ADRIC DOESN'T SEEM  
TO THINK SO)

669

5

(in bushes)

H 11. EXT. A FOREST PATH. DAY.  
LS KARUNA/DOC/TODD

They come fwd

(KARUNA, OUT AHEAD,  
IS HURRYING ON,  
FOLLOWED BY TODD  
AND THE DOCTOR)

DOCTOR:

Where are we going? (NO REACTION)  
I expect you know these woods  
backwards? (LIKEWISE) Er,  
well, I don't suppose you've  
come across a young woman?

KARUNA: (TURNING) A Not-We  
woman with auburn hair.

THE DOCTOR: Yes. That's  
her. Tegan.

KARUNA: We've seen her.

THE DOCTOR: Where is she?

KARUNA: She was seen at the  
Place of Great Dreamings.

Well

THE DOCTOR: /Is it far?

KARUNA: (FIRMLY) I will take  
you there later.

Exit R

DOCTOR: Come on.



12. EXT. THE WINDCHIMES. DAY

518

2

MS chimes  
Pan down to  
MS Tegan

(TEGAN, AS WAS,  
ASLEEP)

1A 5H

670 5 H 13. EXT. A FOREST PATH. DAY.  
3s TODD/DOC/KARUNA (enter L)

Track back with them. (THEY'RE WALKING ON)

THE DOCTOR: ... This person,  
Aris ...

KARUNA: (NOT TURNING) Yes?

THE DOCTOR: You said he has  
been sick?

KARUNA: His brother is with  
the Not-We in the Dome. This  
has darkened his mind.

THE DOCTOR: Yes, but now he can  
speak. He has Voice.

KARUNA: As you heard.

THE DOCTOR: <sup>Yes</sup> / But so do you.

KARUNA: Aris is a male. Panna  
will explain.

THE DOCTOR: Panna?

TODD: The Wise Woman.

KARUNA: Aris is one of my  
fathers.

THE DOCTOR: Is he? (POLITELY)  
How many do you have?

1 next

KARUNA: Seven.

DOCTOR: Seven!

(exit R)

671

1

A

TODD: Seven.'

High LS TODD/DOC/KARUNA

They approach  
& pass  
underneath

THE DOCTOR: Isn't that rather  
extravagant?

KARUNA: (CURIOUS) Why? How  
many fathers do the Not-We  
have?

Well,

THE DOCTOR: / On the whole,  
one.

KARUNA: (SHOCKED) Only one?

THE DOCTOR: Yes.

KARUNA: That's very sad.

(TODD CATCHING HIS  
EYE. AMUSED)

TODD: So many questions,  
Doctor?

(THE DOCTOR SUDDENLY  
DISTRACTED, LOOKING  
UP)



2B 5D 3D

(209) 5 D 14. INT. DOME CENTRAL ROOM. DAY.

High 3s ADRIC/HINDLE/SANDERS  
with ADRIC  
close fgd L.(A STACK OF CARDBOARD  
AND A LARGE BATTERED  
CARDBOARD BOX ARE IN  
THE MIDDLE OF THE  
FLOOR)

Tighten to  
MC 2s  
HIND/ADRIC  
as HIND  
moves D/S ADRIC: No! I don't want  
to play!  
HINDLE: Why not?

ADRIC: Because I don't want to.  
It's childish.

Oh  
HINDLE: / Go on! (INDICATING  
CARDBOARD) It isn't a game.  
It's real. With Measuring and  
everything.

Hold ADRIC's  
move U/S ADRIC: No.

3s as  
SANDERS  
steps in HINDLE: (TO SANDERS) Tell  
him

Well  
SANDERS: (GENTLY) / If he  
doesn't want to.

HINDLE: He's got to. Who's  
in charge here?

3 next

SANDERS: You are, of course.

HINDLE: Right!

(cont...)

(HINDLE, POINTING  
AT THE KINDA, IMPASSIVE,  
ON DUTY AT THE SWITCH)

(210) 3 D HINDLE: (cont) One word from me./  
BCU HINDLE One ... word./

(211) 2 B

MCU Kinda

(212) 5 D SANDERS: I'll help you.  
2s HIND/SAND

HINDLE: You, old man?

(213) 3 SANDERS: I'd like to./  
MCU HINDLE

(214) 2 HINDLE: (CONSIDERS) I still  
give the orders./  
MCU SANDERS

(215) 3 Oh yes,  
SANDERS: / Of course./  
MCU HINDLE

(216) 5 HINDLE: ... Alright then.  
Let's get started./  
Group shot as  
HINDLE moves to boxes

Music



2C 4F 3B 5J

788	<u>2</u>	C	15.	INT. PANNA'S CAVE. DAY. TODD/KARUNA/DOC enter L  Pan them to 3s	(KARUNA, TODD AND THE DOCTOR APPEAR AT THE CAVE MOUTH, SILHOUETTED AGAINST THE DAYLIGHT BEHIND THEM)	Music (Cont.)
					KARUNA: (CALLING) Panna! ... Panna! A PAUSE	
					THE DOCTOR: Such stuff as dreams are made of.	
789	<u>3</u>	B		MCU KARUNA	KARUNA: Panna? Are you there?	
790	<u>2</u>	C		Deep 2s KARUNA/ PANNA Hold PANNA's move fwd	PANNA: Of course I'm here. Where else should I be?	
					(KARUNA GOES OVER AND GUIDES THE BLIND PANNA FORWARD)	
					Did you bring the Not-We woman from the Dome?	
					KARUNA: Yes.	(00'40")
					Where is she.	
791	<u>5</u>			MCU TODD	PANNA: Let me feel her face./	
					(KARUNA GUIDES PANNA'S HANDS TO TODD'S FACE)	
791a	<u>2</u>			a.b.	(SATISFIED. TO TODD) You are welcome.	
					TODD: Thank you.	





5D

4X

(217) 5 D 16. INT. DOME. CENTRAL ROOM. DAY.  
Low C. 2s HIND/SAND  
with boxes.

(HINDERS AND SANDERS  
ARE ON THEIR KNEES  
AMONGST THE CARD-  
BOARD.

ADRIC EDGES TOWARDS  
THE DOOR)

HINDLE: (TO SANDERS) We could  
cover the whole floor.

SANDERS: Yes. - Let's

HINDLE: (Cont.) Every detail  
See ADRIC's must be correct.  
body pass in (SENSES ADRIC'S  
bgd. MOVEMENT: OVER SHOULDER)

SANDERS: Oh, of course

Crane up to  
see ADRIC HINDLE: Where are you going?  
in door.

ADRIC: As you're so busy, I  
thought I might go for a stroll.

Hold HINDLE's rise

(218) 4 X (in doorway) HINDLE: (STANDING UP) Haven't  
2s ADRIC/HINDLE you forgetton something?/

(ADRIC LOOKS PUZZLED)

You first ask permission.

ADRIC: Sorry. May I?

HINDLE: No! You've made me  
angry.

2C 3B 5J

798      3      B      17. INT. PANNA'S CAVE. DAY.  
                 4s DOC/TODD/PANNA/KARUNA

(AS BEFORE)

KARUNA: Aris has found Voice.

PANNA: So soon.

KARUNA: The others will follow him.

799      5      J      PANNA: It is all beginning again.  
                 MCU DOC

800      3      B      THE DOCTOR: What is?  
                 MCU PANNA

Music

                 Tighten to  
                 BCU  
801      5      J      PANNA: (CONTEMPTUOUS) What is!  
                 M. 2s TODD/PANNA      What is! History is you male fool.  
                      History is. Time is. The great  
                      wheel will begin to roll downhill.  
                      Gathering speed. Through the  
                      centuries. Crushing everything in  
                      its path. Unstoppable. Until ...  
                      once again ...

TODD: (PROMPTING GENTLY) Until?/

802      3      B      PANNA: I must show you. That is  
                 CU PANNA      why you have been brought here.  
803      5      J      Then, perhaps, when you under-  
                 MCU DOC      stand, you will go away and  
                      leave us in peace ... if it is  
                      not already too late.

(00'30")



			THE DOCTOR: You said 'once again'?/	
		MCU PANNA		
			PANNA: (IMPATIENT) Of course. Wheel turns, civilisations arise, wheel turns civilisa- tions fall./	
		MCU DOC		
			And	
804	3	B	THE DOCTOR: / I suppose this happens many times?/	
		MCU PANNA		
			PANNA: (WHAT AN IDIOT!) Of course. Wherever the wheel turns there is suffering, delusion and death. That much should be clear. Even to an idiot./ Now stop babbling,	
805	5	J	4s DOC/TODD/P/and get ready.	
		KARUNA		
		Hold KARUNA's move fwd & crane down as she sits	(THEY DO SO)	
			Are they seated?	Music
			KARUNA: Yes	
806	3	B	PANNA: (MUTTERING) Ahh ... Wheel turns... Ahhh... Ahh..	
806a		MCU PANNA		
		Group shot	ARIS: (FROM OUTISDE) Old Woman! /	
807	2	C	4s PANNA/KARUNA/DOC/TODD as KARUNA comes to entrance	(00'15")
			KARUNA: Aris.	
			PANNA: (GETTING TO HER FEET) Quickly child. Help me. He must not interfere. (TO TODD) You not-we woman stay where you are. With the idiot.	Music

Music  
(Cont.)

(OO "11")

2B 5D 3D 4B

(219) 4 B 18. INT. THE DOME: CENTRAL ROOM. DAY.

CU door, HINDLE opens to  
reveal ADRIC fgd R. (UNNOTICED, ADRIC  
See SAND/HIND bgd L SLIPS FROM THE ROOM.

Pan ADRIC R to HINDLE AND SANDERS ON  
corridor THE FLOOR AS BEFORE)

HINDLE: That's it. Perfect!  
(WITHOUT TURNING ROUND) What do  
you think, Adric?

(220) 5 D (BOTH MEN TURN TO  
LOOK FOR ADRIC)

M. 2s SAND/HINDLE  
with open door  
in bgd SANDERS goes  
to door SANDERS: (STANDING UP) I'll  
go after him.

HINDLE: Wait! (CLIMBS TO HIS  
FEET) I'm in charge here old man!  
I'll decide what's to be done.

(221) 2 B  
MCU SANDERS

SANDERS: (STANDING TO ATTENTION)  
Yes sir./

(222) 3 D  
CU HINDLE

HINDLE: Why can't we all play  
the game.

2C 4F 3B 5J

808

2 C 19. INT. PANNA'S CAVE. DAY.  
LS Kinda/ARIS/PANNA

(KARUNA AND PANNA  
AT THE ENTRANCE  
OF THE CAVE.

ARIS APPEARS,  
ACCOMPANIED BY  
KINDA MALES.

THEY HAVE ARMED  
THEMSELVES WITH  
CRUDE STAVES/STAKES,  
INCONGRUOUSLY ONE  
OR TWO ALSO CARRY  
BABIES.

AT THE REAR, AND  
SLIGHTLY APART  
IS TRICKSTER, WHO  
IS NOT ARMED,  
ALTHOUGH HIS DOLL  
CARRIES A TINY  
STAKE)

PANNA: (COMBATIVE) What do you  
want?

ARIS: Listen to me. Old woman!

809

4 F  
MS ARIS with  
Kinda

PANNA: No. You listen to me.  
All of you.

810

2 C  
C. 2s PANNA/KARUNA

ARIS: I have Voice. They  
know the Prophecy. Now they  
listen only to me./

(PANNA TO KARUNA,  
AT HER SIDE)

PANNA: Is that true child?

(KARUNA TURNS TO  
KINDA TO 'READ'  
THEM. SHE WINCES)

Quickly. Read them.

Music

KARUNA: No.

(FRIGHTENED TO DO SO)

811

2

C

PANNA: Go on./

C. 2s PANNA/KARUNA

KARUNA: I can't ... it hurts  
me

(00'06")

PANNA: I must know. What is  
in their minds?

Pan KARUNA  
L to Kinda  
& R to  
C. 2s with  
PANNA

(KARUNA TURNS TO  
KINDA AND SHARES  
WITH THEM)

Music

812

4

F

MCU ARIS

KARUNA: (MUTTERING) "Obedience.  
Obedience. Obedience. Obedience.  
Obedience. Obedience. Obedience."

PANNA: Stop. That's enough. (00'18")

KARUNA: "Obedience. Obedience.  
Obedience."

813

2

C

3s ARIS/PANNA/KARUNA

ARIS: Stop. Come over here, Karuna.



PANNA: Stay where you are.

(KARUNA CROSSES TO ARIS)

... Child, Where are you child?  
Please!

(ARIS LAUGHS)

814     4     F     What are you going to do?  
              M.C. 2s ARIS/KARUNA

ARIS: (FORUM STEPS) We  
                          shall destroy the Dome.  
                          The Not-We must be killed.  
815     2     C     This is our duty.  
              MCU PANNA

PANNA: You fool. You blind,  
                          male fool. Do you think it  
816     4     F     ends there?/...  
              CU ARIS

817     2     C     ARIS: We shall be free:/  
              CU PANNA

PANNA: ... Of course not. It doesn't end there.  
                          That is how it all begins  
                          again. With a killing.  
                          It doesn't end there. It  
                          ends, as it has always done,  
818     5     J     in chaos and despair./  
              Deep 2s     It ends, as it begins, in  
              ARIS/PANNA     the darkness(FIERCELY)  
                          Is that what you all want?

819     2     C     (ARIS LAUGHS)/  
              CU PANNA  
              (5 clear  
              back)

820     4     F     PANNA: (STRUCK) Who are you?  
              CU ARIS

821     2     C     ARIS: I am Aris. He who speaks.  
              3s ARIS/PANNA/DOC  
              See snake on arm

Music

(4 next)

PANNA: No...no...

(ARIS EASES SLEEVE  
OVER THE SNAKE DESIGN.  
THE DOCTOR CLOCKS  
THIS)

822      4      F      PANNA: You're not./  
                 MCU ARIS  
                 Pan him L  
                 to MLS with  
                 K<sub>i</sub>nda      ARIS: (INTERRUPTING) Silence.  
                      (TURNS TO KINDA) To the Dome!  
                      (THEY GO. HE TURNS BACK). I  
823      2      C      shall return./  
                 M.2s PANNA/TODD

(PANNA STANDS SHOCKED  
BY HER KNOWLEDGE OF  
WHO ARIS IS. TIRED,  
FEEBLE, AND CLOSE TO  
DESPAIR)

824      3      B      TODD: Come on. We must  
                      follow them./  
                 3s PANNA/  
                 TODD/DOC      PANNA: No.  
                      THE DOCTOR: Did you see the  
                      design on his arm?

TODD: What design?

PANNA: (DRAINED. MATTER OF  
FACT) The sign of the snake.

THE DOCTOR: Yes, b that's right.

5 next

(cont...)

PANNA  
fgd L

PANNA: It is the mark of  
a Mara. The Evil Ones.

TODD: Doctor, I really do  
think we should ...

THE DOCTOR: (TO PANNA)  
What do you know of the  
Mara?

PANNA: (DRAINED, MATTER  
OF FACT) .. It is the Mara who  
now turn the Wheel.

Music

825 5 J  
MCU PANNA

It is the Mara who dance  
to the music of our despair.  
Our suffering is the Mara's  
delight, our madness the  
Mara's meat and drink./ And  
now she has returned.

826 3 B  
MCU DOC

TODD: Doctor./.

827 5 J  
3s PANNA/TODD/DOC

THE DOCTOR: (TO PANNA) I  
too have heard the legends  
of the Mara./

Pan PANNA & PANNA: (WEAK) Help me.  
DOC R.

(00'22")

(THE DOCTOR SUPPORTS  
HER)

TODD: Doctor ...We're wasting time.

(cont...)

PANNA: Yes, you're right.  
We must proceed at once.  
Sit down.

M.C. 2s  
TODD/PANNA  
as TODD  
moves  
down

TODD: But.

PANNA: (TURNING TO TODD..  
FRAIL AND DESPERATE) No I  
must show you. You  
cannot help without  
understanding. Don't you  
see?

Pan TODD L  
to 2s with DOC.

(TODD LOOKS TOWARDS THE  
DOCTOR WHO INDICATES SHE  
SHOULD SIT DOWN.

SHE DOES SO).

828

3

B

MCU PANNA  
Tighten to BCU

Music

(00'13")



2E 5G

(345) 2 E 20.. INT. DOME: THE AIRLOCK. DAY.  
LS ADRIC

Pan him R,  
track back

(THE TSS STANDS IN  
ITS ALCOVE, MUTE  
AND MONSTEROUS.

(346) 5 G  
MS ADRIC & TSS

THE INNER DOOR TO  
THE CORRIDOR OPENS  
REVEALING ADRIC.

HE LOOKS UP AT THE  
TSS FOR A MOMENT.  
GINGERLY SWINGS ITS  
FRONT OPEN ON ITS  
HINGES AND STUDIES  
THE INSIDE)

SANDERS: (CALLING) Adric! Adric!

(347) 2 E  
MLS SANDERS  
approaching

(ADRIC QUICKLY SWINGS  
THE FRONT SHUT, AND  
STEPS BACK.

SANDERS ENTERS)

2s as ADRIC  
joins

Adric!

SANDERS: Adric, you really must try  
not to anagonize Mr. Hindle.

ADRIC: I'm sorry.

Well  
SANDERS: /Play along with him  
son. He means well.

pan them in to corridor    ADRIC: Does he?

Well, yes

SANDERS: (SURPRISED) / Of course  
he does. We all do. Don't we?  
Underneath it all. Now come along.

(PUTS AN ARM ROUND  
ADRIC'S SHOULDERS,  
AND THEY LEAVE -  
THE TSS STANDING  
THERE)



3B 5J 2C (wave machine)

829     3     B     21. INT. PANNA'S CAVE. DAY.  
          MCU PANNA

Music

Tighten to  
BCU

(TODD AND THE DOCTOR  
ARE SEATED, CROSS-  
LEGGED, FACING PANNA.

SHE IS CONCENTRATING  
FIERCELY, PUTTING  
HERSELF INTO DEEP  
TRANCE. ROCKINGS,  
RHYTHMIC MUTTERED  
CHANTING; WHATEVER  
SEEMS APPROPRIATE.

BEHIND HER, FRAMING  
HER, THE CAVE MOUTH,  
THE DAYLIGHT, AND  
THE FOREST)

*And now*

PANNA: *p* The Mara turns  
the wheel of life. It     you must  
ends as it began. Pass through, /pass through.

830     5     J  
          C. 2s DOC/TODD

(TODD AND THE DOCTOR  
EXCHANGE A QUICK  
UNEASY GLANCE AS  
PANNA RAISES HER  
EYES. SHE SEEMS  
TO BE STARING  
RIGHT THROUGH  
THEM)

TODD: Look!

(THE FOREST VIEW  
IN FRONT OF THEM,  
FRAMED BY THE  
CAVE MOUTH, BEGINS  
TO CRACK AND PEEL  
AWAY. BEHIND IT)

3 next

PANNA: No harm.





1X    2A    4B    3A (wave machine)

Music  
(Cont.)

772.            1            X            22. INT. THE BEYOND.

LS Kinda  
and columns

(ONTO AN OBSERVATION  
PLATFORM.

BELOW THEM A SMALL  
GROUP OF KINDA MILL  
AROUND, CONFUSED AND  
LOST.

NEARBY, INCONGRUOUSLY  
A DOMESTIC DIGITAL  
CLOCK ON TOP OF A  
SMALL DORIC PLINTH  
IT CLICKS ONTO 11.56

TODD TURNS TO THE  
CAVE BUT IT HAS  
DISAPPEARED)

TODD: Doctor! Look!av The cave.  
Panna. They've disappeared.

THE DOCTOR Look (POINTS)

Digital Clock  
clicks on 11.55/56

(WE SEE PANNA STANDING  
BY THE WINDCHIMES.

LS Kinda

A STRONG WIND IS  
BLOWING AND THE CHIMES  
RATTLE AND CLATTER  
TOGETHER.

2s TODD/DOC

THE CLOCK CLICKS ON:  
11.57)

PANNA by columns

(cont...)

2s Hour Glass/Metronome

PANNA by columns

LS Sundail

LS Metronome

LS Kinda

Music  
(Cont.)

Digital clock  
clicks on 11.56/57

LS Kinda

Hour Glass

Digital clock  
clicks on 11.57/58

Hourglass

2s TODD/DOC

BCU Trickster Mask  
LS Kinda and  
plinths  
Follow TRICKSTER

2s TODD/DOC

LS Kinda and TRICKSTER  
Zoom in on TRICKSTER

(WE THEN SEE A GROUP  
OF KINDA STACKING  
FRUIT, BUT THE WIND  
CATCHES THE MOUND AND  
SENDS IT SCURRYING  
ACROSS THE GROUND.

THE CLOCK CLICKS ON:  
11.58)

TODD: (cont) What's going on?

THE DOCTOR: You heard  
Panna: this is the  
beginning and the end.

(WE THEN SEE A GROUP  
OF KINDA GATHERED  
AROUND THREE OR FOUR  
PLINTHS.

ON THE TOP OF EACH  
PLINTH STANDS A  
CLOCK. THEY ALL  
READ 11.58.

SUDDENLY THE TRICKSTER  
LEAPS FROM THE GROUP.  
HE THEN PROCEEDS TO  
ROLL AND TUMBLE AND  
CARTWHEEL: AN  
EXCELLENT SHOW OF  
ACROBATICS.

THE KINDA CLAP AND  
SMILE AND THROW  
FLOWERS.

TRICKSTER RESPOND BY  
ATTEMPTING MORE AND  
MORE DIFFICULT  
SOMERSAULTS, UNTIL HE  
MISCALCULATES A BACK  
FLIP AND CRASHES  
AWKWARDLY TO THE  
GROUND.

HE TWISTS AND WRITHS,  
OBVIOUSLY IN GREAT  
PAIN)

Music  
(Cont.)

M.2s TODD/DOC  
watching

go and  
TODD: We must/help him.

777. 2 A  
Repeat TRICKSTER  
in MS

THE DOCTOR: We can't.

(THE KINDA SURGE  
FORWARD TO HELP  
TRICKSTER, BUT  
AGAIN A HUGE WIND  
BLOWS UP AND THEY  
ARE SCATTERED.

THE CLOCKS ON THE  
PLINTHS CLICK ON:  
11.59.

2s Hour Glass/alarm

ON THE SOUND TRACK,  
THE WIND BLOWS AT  
HURRICANE FORCE.

Digitail clock  
clicks on 11.58/59

THE KINDA ATTEMPT  
TO HUDDLE IN A  
GROUP, BUT ARE  
CONSTANTLY BEING  
BLOWN OVER AND  
SWEPT AWAY.

LS Candle

SUDDENLY THE PLINTHS  
BEGIN TO SWAY, FIRST  
ONE COLLAPSES, THEN  
A SECOND.

Hour Glass

THE KINDA RUSH AROUND  
IN GREAT CONFUSION.

TODD SHOUTING AT THE  
TOP OF HER VOICE OVER  
THE WIND)

2s TODD/DOC  
watching

TODD: Can't we do anything?  
(cont ....)

(THE DOCTOR DOESN'T  
REPLY.

PANNA by columns

WE THEN SEE PANNA  
STANDING ON TOP OF  
ONE OF THE REMAINING  
PLINTHS.



100  
Music  
(Cont.)

PANNA STANDS, HER  
ARMS OUTSTRETCHED.

THE REMAINDER OF THE  
KINDA ARE COWERING  
AROUND THE BASE OF THE  
PLINTH.

SUDDENLY THE AIR IS  
FILLED WITH THE NOW  
FAMILIAR EVIL LAUGH  
OF THE ARIS-DUKKHA.  
THE LAUGH BUILDS IN  
VOLUME AS THE PLINTH  
PANNA IS STANDING ON  
COLLAPSES.

WE THEN SEE THE LAST  
REMAINING CLOCK ON  
IT'S PLINTH.

IT IS AN OLD FASHIONED  
DOUBLE BELL ALARM  
CLOCK. THE CLOCK  
READS TWELVE)

(02'02")

---

Hour glass  
Zoom in

---

Digital clock  
clicks on 23.59/00.00

---

Alarm clock

---

CU PANNA  
Defocuses

TODD: (cont) (V.O.) What's  
happening?

THE DOCTOR: (V.O.) It's the  
end of everything.

(THE SOUND OF  
CRASHING MASONRY,  
LAUGHTER AND WIND  
BUILD INTO AN ALMOST  
UNBEARABLE LEVEL AS  
THE SCREEN DISOLVES  
INTO BRILLIANT WHITE.

THE SOUND OF A CHEAP  
ALARM CLOCK IS HEARD)



2C 4F 3B 5J

834 4 F 23. INT. PANNA'S CAVE. DAY.  
MS cave entrance

(INSTANTLY, THE  
DOCTOR AND TODD ARE  
BACK IN FRONT OF THE  
CAVE ENTRANCE. AVE.)

M. 2s TODD/DOC

THE FOREST BEYOND  
THE CAVE MOUTH.

PANNA SITS, IN FRONT  
OF THEM, EYES DOWN,  
NOT MOVING)

THE DOCTOR: Did you recognise  
the laugh?

TODD: (BEWILDERED) Aris...

THE DOCTOR: No. The Mara  
within him.

TODD: But ... It's not  
possible. The Mara Caused  
all that to happen?

Hold them

THE DOCTOR: In a manner of  
speaking.

835 2 C  
MLS DOC/TODD  
as they move  
fwd

TODD: Look, was what we've just  
saw the future or the past?

THE DOCTOR: Both. And now we  
must get back to the Dome and  
stop the attack.

5 next

TODD: We'll never find our  
way through the forest.

Music

(00'03")

Music

Music  
(Cont.)

836 5 J Well  
2s TODD/PANNA THE DOCTOR: / The old woman must  
direct us.

837 3 DOC joins: (TODD NOTICES THAT  
CU PANNA THE OLD WOMAN IS  
NOT MOVING AND  
838 CU DOC CROSSES TO HER)

838a CU TODD TODD: Doctor!

CU PANNA THE DOCTOR: What?

CU DOC TODD: (TURNING TO HIM) I  
think she's dead.

(00'10")

TELECINE 35mm: (1'13") S.O.F.  
T/J SLIDES S/IMPOSED

1. The Doctor Closing  
Peter Davison Titles:

2. Sanders  
Richard Todd

FADE OUT

3. Todd  
Nerys Hughes

4. Panna  
Mary Morris

5. Hindle  
Simon Rouse

6. Tegan  
Janet Fielding

7. Adric  
Matthew Waterhouse

Trickster  
Lee Cornes

8. Aris  
Adrian Mills

Karuna  
Sarah Prince



T/J SLIDES continued

9.      Incidental Music  
          Peter Howell  
  
          Special Sound  
          Dick Mills
10.     Production Manager  
          Ann Faggetter  
  
          Production Associate  
          Angela Smith  
  
          Production Assistant  
          Rosemary Parsons  
  
          Assistant Floor Manager  
          Val McCrimmon
11.     Visual Effects Designer  
          Peter Logan  
  
          Video Effects  
          Dave Chapman
12.     Technical Manager  
          David Hare  
  
          Senior Cameraman  
          Alec Wheal
13.     Vision Mixer  
          James Gould  
  
          Videotape Editor  
          Steve Murray
14.     Lighting  
          Mike Jefferies  
  
          Sound  
          Alan Machin
15.     Costume Designer  
          Barbara Kidd  
  
          Make-up Artist  
          Suzan Broad
16.     Script Editor  
          Eric Seward  
  
          Title Sequence  
          Sid Sutton
17.     Designer  
          Malcolm Thornton
18.     Producer  
          John Nathan-Turner
19.     Director  
          Peter Grimwade  
  
          C. BBC 1981